of the Christian middle ages at last found its fullest tone: their sound-architecture Is the posthumous but legitimate and equal sister of Gothic. Not until Handel's music was heard the note of the best in the soul of Luther and his kin, the great Judseo-heroical Impulse that created the whole Reformation movement. Mozart first expressed In golden melody the age of Louis XIV. and the art of Racine and Claude Lorrain. The eighteenth century —that century of rhapsody, of broken ideals and transitory happiness—only sang Itself out In the music of Beethoven and Rossini. A lover of sentimental similes might say that all really important music was a swan-song.— Music Is, In fact, not a universal language for all time, as is so often said in its praise, but responds exactly to a particular period and warmth of emotion which involves a quite definite, Individual culture, determined by time and place, as its inner law. The music of Palestrina would be quite unintelligible to a Greek; and again, what would the music of Rossini convey to Palestrina ?— It may be that our most modern German music, with all Its preeminence and desire of pre-eminence, will soon be no longer understood. For this music sprang from a culture that Is undergoing a rapid decay, from the soil of that epoch of reaction and restoration In which a certain Catholicism of feeling, as well as a delight in all indigenous, national, primitive manners, burst into bloom and scattered a blended perfume over Europe. These two emotional tendencies, adopted In their greatest strength and carried to their farthest limits, found final expression in the music of Wagner. Wagner's predilection for the old